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ABSTRACT

This course outline is a guide for teaching methods and approaches to interpretive modern dance in grades 7-12. The course format includes lectures and discussion, experimentation with movement, films, and tests that focus on exploring approaches to dance creativity, danceable and communicative ideas, performing creative work in class, and developing artistic judgment. Course content includes the following: (a) introduction to dance creativity, (b) objectives for creative activity, (c) compositional approaches to dance with learning activities, and (d) accompaniment for dance composition. Sources are suggested for dance accompaniment and dance ideas. A plan for student and teacher evaluation of the creative work of students is suggested. (A 12-item bibliography is included.) (PD)

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Written by
Carolyn N. Ellis

For The

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

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INTERPRETIVE MODERN DANCE

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A. Student Classification: Co-educational
B. Grade Level: 7-12
C. Level of Performance: Advanced
D. Suggested Prior Experience: 5551.94; 5551.95; 5551.96
E. Subject Status: Elective
F. Length of Unit: 9 weeks

II. Course Description and Accreditation Standard Broad Goal

Junior High: 9.8416 (1) a,b,d,h,i
Senior High: 9.9420 (1) a,b,c

A. Description

Interpretive Modern Dance is designed to acquaint students with methods and approaches to dance composition in order to enhance their appreciation of the art of dance through their communicative potential.

B. Methods and Evaluation

The course will consist of lectures and discussion, the experimentation with movement, the creating of movement patterns, the viewing of films involving creative activity, written tests and the subjective evaluation of creative movement patterns.

C. Areas of Concentration

Class periods will be devoted to exploring approaches to dance creativity; discussing danceable and communicative ideas; performing creative work in class; and developing artistic judgement through student and teacher evaluation of completed studies.

III. Course of Study Behavioral Objectives

A. Observation Skills Objective: 60% of Unit Grade

1. State Accreditation Standard:

Junior High: 9.8416 (2) a,s
Senior High: 9.9420 (2) a,b,e

Students will present movement patterns done within the structure of a creative problem to the instructor and to the class. The majority of students will be able to effectively communicate their creative assignments according to the prescribed criteria described in the identification of each movement approach. Each student's performance will be evaluated by the intructor's judgement based on observation, discussion with student concerning assignment, checklist, and/or annotation.

a. Basic movement skill and body control
b. Imagination in creative assignment
c. Evaluation through general discussion
d. Relatedness of individual to the group
e. Projection and concentration of dancer
f. Effective changes in movement qualities, rhythm, and energy levels.

2. State Accreditation Standard:

Junior High: 9.8416 (2) c,t
Senior High: 9.9420 (2) a,b,e

At least 75% of the students are able to demonstrate the proficiences listed in 1. a.-f.

B. Course Content Knowledge Objective: 20% of Unit Grade

1. State Accreditation Standard:

Junior High: 9.8416 (2) a,s
Senior High: 9.9420 (2) a,b,e

All students will respond in writing to a test based on each approach to dance composition. The majority of the students will achieve an average or better score. The test will be based on the Interpretive Modern Dance Quinmester Unit Course content and will be given on information from the following areas:

a. Dance as a creative art form
b. Compositional approaches through axial and locomotor movement patterns
c. Compositional approaches through rhythm

d. Use of space, direction, level, dimension, and focus in dance
e. Elements of composition, such as, unity, variety, contrast, proportion, transition, sequence, and repetition
f. Compositional forms and thematic materials
g. Improvisation in dance

2. State Accreditation Standard:

Junior High: 9.8416 (2) c,t
Senior High: 9.9420 (2) a,b,e

At least 75% of the students are able to demonstrate proficiences listed in 1. a. - g.

C. Social and Personal Attitude Objective: 20% of Unit Grade

1. State Accreditation Standard:

Junior High: 9.8416 (2) a,s
Senior High: 9.9420 (2) a,b,e

Social and personal attitudes desplayed by all students will be evaluated by observation, checklist, and/or annotation, by the teacher throughout the entire unit, representing 20% of the unit grade. The teacher will motivate an atmosphere wherein the majority of the students will respond to this development and exhibit desirable behavior. This evaluation will be based on the following social and personal attitudes:

a. Alertness to class procedures and activities
b. Fairness to other students and teacher
c. Emotional control
d. Consideration of others
e. Willingness to experiment in all of the movement assignments.

2. State Accreditation Standard:

Junior High: 9.8416 (2) c,t
Senior High: 9.9420 (2) a,b,e

At least 75% of the students are able to demonstrate the proficiences listed in 1. a. - e.

IV. Course Content and Learning Activities
(This section may be duplicated for distribution to students)

A. Introduction to Dance Creativity

Modern or contemporary dance is a form of activity that uses the body as the instrument, and movement as the medium for artistic expression. Dance should provide the student with an opportunity to explore the movement potential of the body and to select and organize resulting movements into patterns that provide satisfying aesthetic experience. Growth in expression through movement brings about a greater sensitivity to the world and a fuller appreciation for creative expression in other art forms. Dance in the activity program should provide an opportunity for each student to move, to sense, to express, to enjoy, and to appreciate the worth of expression as well as the expressive efforts of others.

Composition affords opportunity to experience the value of sincerity and simplicity. One must delve into his fund of experience for ideas to abstract into dance. A dance study may not be good from the professional critic eye, but it is the student's own. Psychologically speaking, his creation may answer to as great a need for expression as that of the artist dancer. The source of art is the individual's personality. When creating, the dancer is forced to face the content of his own personality and m ake selections from it. In these efforts a student develops an appreciation of creating and also experiences the joy of achieving something of his own. In creating, one is ever searching for ways to become more sensitive to the many stimuli constantly bombarding mankind. In this material the writer hopes to present ways to explore stimuli through movement.

Dance has always been in existence, residing in the nature of human beings. It will go on as long as people respond to life. In introducing students to creative work is knowing how to start the creative process, how to initiate worth while activity, and how to guide the organizing power of students. It is the teacher's responsibility to help students use movement objectively as a means of communicating.

B. Objectives for Creative Activity

1. To acquire an awareness of the body as the instrument for communication.
2. To acquire self-confidence in solving problems centered around the basic principles of movement design.
3. To create within without losing an appreciation for good form in dance.

4. To work and to share with other individuals in a group activity.

5. To experience a degree of satisfaction in doing creative work.

C. Compositional Approaches to Dance with Learning Activities

1. Approaches to dance through locomotor and axial movement combinations

a. Introduction

Locomotor is movement done on a moving basis; axial is movement done in place. Dance patterns represent the middle ground between basic movements and compositions. When the basic movements are taught creatively and progressively lending to the development of simple dance patterns, the gap separating technique from composition tends to become bridged. Axial and locomotor movements should be taught and reviewed in each dance quin because they form the dance "vocabulary." The writer felt it necessary to include these movements with some variations. Variations on axial and locomotor movement are numerous. These movements will be beneficial in introducing creativity on the junior high school level. There are many ways of teaching basic movements creatively:

(1) Clearly state the choice of movement to be used.
(2) Limit the number of body parts to be moved at any one time.
(3) Add simple directional changes.
(4) Introduce a simple basic movement and have the class change the timing to show various feelings such as hesitation or determination.
(5) Experimentation with changing levels of movement.

b. The dance walk

The dance walk is an alternate transference of weight from one foot to the other foot with the toes and ball of the foot striking the floor first. Energy is given to the movement by the push-off by the back foot. The knees are slightly bent and turned out. The walk should be practiced to the front, to the back, to the side, and in a cris-cross fashion. Many arm variations should be tried.

Learning activities with walk patterns and variations.

(1) Have the students walk across the floor, two

at a time, with the spine erect, the neck long, the arms moving easily and naturally by the sides, the weight pulled out of the legs and hips, the tempo brisk. Concentrate on the direction to which student is moving.

(2) Have students walk across floor, two at a time, and pretend they are beautiful elegant girls in a beauty contest. Stress posture, proper carriage, and lift of the head. Have students return with opposite movement by pretending they are very, very old and unsure of their steps. In other words, students are to show a complete contrast of walking or moving.

(3) Start by having class stand in first position (all dance positions are described in quinmester for beginning modern dance) with legs very straight. On count 1, step to right side with right foot, bring feet together; on count 2, step directly to the back with left foot, bring feet together; on count 3, step directly to right with right foot, bring feet together; on count 4, step directly to the front with the left foot, bring feet together. Take large steps. Repeat pattern across floor. Use different arm variations. For example, using 4 counts, let the arms come up from sides of body, rounded in front of body to over head, separate, and slowly come back down to sides of body. Repeat entire pattern to the left side. With several dancers, divided into two groups, the same pattern can be used with one group moving in one direction and the second group moving in another direction.

(4) A similar foot pattern as the above pattern can be used with a count of 8 large steps. Begin in first position. On count 1, step directly to the back with the right foot; on count 2, bring left foot back and step to the left side; on count 3, bring right foot to step front; on count 4, step to the front on the left foot and hop ½ turn (about face) to the left; on count 5, swing the right foot immediately to the back and step on it; on count 6, step to left side with left foot; on count 7, step to the front with right foot; on count 8, step to front on left foot and hop ½ turn (about face) to left. Repeat. Simply, the movement is in a square, with a ½ turn hop on counts 4 and 8.

(5) Starting in first position, take a large step to the right with the right foot; focus should be over left shoulder; immediately drag or draw left foot to the right with the heel of the left foot drawn to the ankle of the right foot, toes pointed. All of the weight should be on the right leg with the rib cage slightly bent to the left. The arms stay soft and rounded at side of body. Repeat on a diagonal direction across floor. To repeat, the left foot must cross over the right with a quick step. Vary the arms by bringing the right arm over the head. Try same pattern by stepping out with left foot and drawing right foot to left.

(6) Pattern five can be used in combination with pattern three and/or pattern four.

(7) Start group in first position. On count 1, move sideward to right by stepping right with right foot (large step); on count 2, cross left foot over right and step; on count 3, step on right foot to right; on count 4, lift left leg out straight to left side of body with a pointed or flexed foot. The torso is very straight. Repeat same direction or reverse by starting on left foot to left side. Arms can be used in any variation. The lifted leg can be changed to a bent knee position.

(8) Start group in first position. On count 1, move sideward to right, taking a large step with right foot, bringing left foot into passe position (left leg is bent with knee turned out to left side and toes of left foot are pointing below knee of right leg). All of the weight should be on the right leg and body torso is leaning over bent left leg with arms rounded over head. On count 2 bring left foot down and across right foot (fall into this step), stepping onto right foot and lift left leg straight to left side. Arms are straight out from sides of body in second position. On count 3, contract the torso by tightening the abdominal muscles, causing torso to bend slightly forward. On count 4, straighten torso and let the body fall into the repeat, making a quick step with the left foot before stepping right and going into the passe position.

(9) Patterns 3,4,5,7, and 8 can be worked in combinations with each other using groups coming across floor at different times with any of the patterns. With proper arrangement of movement and dancers, an interesting pattern of movement can develop from these combinations.

c. The run

The run is faster than the walk and requires more energy. A run should be executed with lightness and eveness. As the feet and legs extend in a run the movement is directed upward as well as forward. Arms should move in opposition to legs.

Learning activities using run patterns.

(1) Have the class do three running steps, moving across the floor two at a time. On the next three steps or beats have students develop their own turn. Any kind of turn and in any direction can be tried. Continue alternating three runs with a turn.

(2) Have several students move at one time, running across the floor in different directions as though they were late for class, or rushing to catch a bus. Choose one or two that best express hurriedness and let the students demonstrate.

(3) Have students experiment with runs expressing different personalities, such as, a sophisticated lady who is trying to get her hat that has blown down a street; a busy body; or a shy girl.

(4) Have class try running forward eight steps, beginning on left foot; running backwards eight steps, beginning left foot; make $\frac{1}{2}$ turn left and run forward eight steps, starting left; make $\frac{1}{2}$ turn left again and run backward eight steps, starting left. Try this running pattern with four girls at a time doing same pattern, except facing different directions to begin.

(5) Have class experiment with running distortedly by locking hands and extending arms straight above head, framing face between arms. Start left and run eight steps across floor with wide runs and with the body inclined forward. Stop suddenly, turn the body to look behind as if being chased. Take a lot of time on the turn and look. Continue running forward.

d. The Hop

In a hop the weight is maintained on the same foot in lifting and landing. A push from the floor propels the body upward and fully extends in the air. The knees and ankles must bend when landing. The hop is a very effective movement when combined with other locomotor movements.

Learning activities using the hop.

(1) Step left and hop seven times, then step right and hop seven times, first in place and then forwards. As the step is taken left, slap the left thigh with an upward movement of the left hand. As the hops are taken, let the hand slowly move in a circle away from the body and back to side.

(2) Have the class decrease one hop from above pattern each time until a step-hop results. Continue to repeat the leg slap on every step.

(3) Combine hopping with stepping and turning; step forward left, hop forward left, three times. Repeat right. Stamp forward left, make a complete turn left with three hops left. Step forward right, hop forward right three times. Repeat pattern beginning on right foot.

(4) Experiment with movements of the free leg while hopping on one foot.

(5) Have partners face each other. One student experiments with hops at a high level; the other student at a low level. Partners change from high to low levels.

(6) Have partners experiment with hops of varying force. Be aware of changing levels. Have students try turning with a hop, varying amount of force used.

e. The jump

In jumping there is a spring in place or in any direction from one or both feet, followed by a landing on both feet. There is no transfer of weight in a jump.

Learning activities using the jump.

(1) Jump four times. Double the time and jump twice as fast. Repeat moving forward.

(2) Jump in place four times. On the last jump whip the legs sideward into an aerial split-

jump. Repeat with the legs extended forward and backward on the split jump.

(3) Jump four times, making a ¼ turn to the right on each jump; then four jumps making a ¼ turn to the left on each jump; jump two times, making ½ turn right on each jump; jump two times making ½ turn left on each jump; jump one time making a complete turn to the right; then a complete turn to the left.

(4) Jump four times and run four times. Repeat and vary the jumps directionally. This can be done with a body lean, a turn in place, or moving on a zig-zag pattern.

f. The leap

The leap is an extension of a run. There is one transfer of weight, in place or in any direction, with a spring from the supporting to the non-supporting foot. Greater force is used in executing a leap, and the result is a movement of higher and or wider dimension than a run. When both feet have lost contact with the floor, the moment of suspension is longer.

Learning activities using the leap.

(1) Step leap, step leap, across the floor. Try to get as much height as possible on the leap. Try in a circle or in lines cris-crossing.

(2) Leap, run, run; or run, run, leap; or leap, run, leap. Have class try this in a circle or several small circles.

(3) Leap on the right leg on count 1; hold count 2; run left, right, left on counts 3, 4, 5: leap right on count 6. Repeat beginning left leg.

(4) Leaping combined with step, hop, and run: With the arms swinging in opposition, leap on the right foot on count one; hop on the right foot, swinging left leg forward on count 2; run forward on the left foot, then the right on counts three and four. Repeat starting left.

(5) Try the above pattern for eight counts starting first on right, then repeating on left. Then repeat same pattern in a circle formation. Vary the arm movement.

(6) Leap variations: While leaping, bend the leading leg inward to kick front of thigh of trailing leg. Try flexing foot of the

leg and swing the arms in opposition pushing the heel of the hand strongly forward.

(7) Have students experiment with leaps. For example, try leaping for distance, or for height. Try a bent knee leap (the leading leg bends in at the knee.)

g. The skip

The skip is a pattern of movement consisting of a hop and a step. It alternates from one foot to the other with an emphasis on lightness of movement.

Learning activities using the skip.

(1) Begin with weight on the right foot, skip four times making one complete turn left in place, whipping left arm around to left. Try again making two complete turns left in place to four skips. Try same pattern to the right.

(2) Skip in place four times starting left. Skip forward four times starting left to cover distance. Repeat skipping in place four times starting left. Skip backward four times starting left by stepping directly behind the other foot, knees turned outward. Repeat the above emphasizing the force to give greater height.

(3) Combine patterns one and two.

(4) Form a number of small groups each with a leader. With respective groups following the movement, each leader invents an individually styled series of skips for eight counts; then devises a different skip for each succeeding eight counts. Every leader chooses a new leader, and the same procedure continues. The interest may be heightened by having the leaders change the direction, level, or focus at the beginning of each of the eight beats.

(5) Have partners face each other and stand about twelve long steps apart. Move toward each other gradually increasing the dimension of four skipping steps. On the fourth step, the partners clap right hands two times in passing. Repeat with partners experimenting with various ways and styles of passing each other such as, a sudden stop with a definite focus change, a movement showing a feeling of greeting or boredom, or a sudden turn away from each other as though showing a desire to ignore the other person.

h. The slide

The slide is similar to the skip but is smoother in quality. One foot maintains the lead, the other being drawn to the closed position as a cut step is performed. The first step has a gliding quality the foot sliding across the floor maintaining contact with it. Sliding is usually done in a sideward direction.

Learning activities using the slide.

(1) Partners face each other with both hands joined across. Slide to one side four times. Continue in same direction with four steps while completing two turns under raised arms. Shift weight quickly to free foot. Repeat in opposite direction.

(2) Have partners in exaggerated knee bend positions with hands across each others shoulders. Slide seven times gradually increasing the level to the highest reach off the floor. Jump on count eight. Repeat in the opposite direction gradually reducing the level to that of the original.

(3) Have a group start in a circle facing the center, with arms extended out to the side, slide to the right seven times. Step right, make ½ turn right to face outward in the circle, by hopping on right foot and whipping the arms high above head. Repeat the movement traveling counter clockwise to left and ending with a step-hop left, ½ turn left to face inward. Repeat sliding three times right. Step right, hop right with ½ turn right. Slide three times left, step left, and hop left with ½ turn left. Slide one time right, step right, hop right. Slide one time left, step left, hop left.

(4) On this pattern exaggerate the slide by clicking the heels together in the air. Execution of heel click: Face forward with arms at side. Step right plie (bent knees). Straighten knees springing into the air, bringing heels together and extending toes. Pattern: Slide four times to the right with the last spring carrying the body into ½ turn to the right. Repeat four slides to left. Try the above pattern with sliding two times to the right, one-half jump, turn right and two slides left. Vary the arm position from side to shoulder level. Touch heels on each slide in this pattern.

(5) Have students travel across the floor, experimenting with slides for great dimension. Change directions with body and with focus.

(6) Have two groups experiment with sliding movement used to convey contrasting ideas such as "hello" and "good-bye", or work and play. Variations in timing, force, and different aspects of space should be evidenced in such a study.

(7) Slide two times to right side with right foot leading. On the second slide swing the left leg behind the right and bend the body to the left, pivoting on the ball of left foot with a lift in the hips. Let the right leg swing around to the left in an arc (or in an attitude position-a raised leg bent knee position with knee and leg parallel to the floor.) Immediately go into a repeat.

i. The prance

The prance is a modified run with the weight changing alternately from one foot to the other with the accent on the lifted leg and upward thrusting action of the knees. A great amount of energy is needed to keep the weight up in the body. As the weight is taken upon one foot the free leg is lifted upward with a sharp thrust, and the knee bent at a right angle with the extended foot. The body elevates between each step. The prance is like a pony trot. This means of locomotor movement can be performed forward , sideward, backward and with feet cris-crossing.

Learning activities using the prance.

(1) Prance forward on counts one and two, hold count three; prance forward on counts four and five, hold count six; prance backwards on count seven, and forward on count eight.

(2) Prance forward four times keeping legs right under body; prance forward four times lifting legs in front a little higher; prance backward four times. Repeat.

(3) Prance with a waltz step; using a lot of elasticity. The waltz prance is done by hopping on right foot as left foot crosses over, step right, step left. Repeat on other side. Remind students to keep energy level up in the body and not in the feet.

j. The triplet

The triplet is a dance walk done in 3/4 time signature, meaning three counts to each triplet. The first step, or count one, is executed with a slight flexion of the ankle, knee and hip (a plie). Steps two and three are executed on half toe with legs straight (releve). Plie, releve, releve on alternating feet such as left, right, left; right, left, right.

Learning activities using the triplet.

(1) Execute two triplets; first, beginning on the right foot; then second triplet beginning on the left foot; then execute two triplet turns, first to the right, then to the left. The triplet turn is done by executing a plie in the direction of the turn, and the two releve steps are done to complete the turn. Repeat across the floor.

(2) Combine triplets forward and backward. For example, execute three triplets forward, starting on right foot; one triplet backwards on left foot; three triplets forward starting right foot; one triplet backward on left foot. Continue across floor or in a circle; this pattern is very effective using several groups coming across the floor on different diagonals at different times. This forward and backward triplet pattern can also be combined with forward and backward skips.

(3) Have class face front and do a triplet, moving to the right side. Step in a plie with right foot to right side on count 1; step to the back of the right foot on ball of left foot, leg straight for count 2; step on ball of right foot as step is to right of left foot, legs straight and in second position on count 3. On count 4, cross left foot in a plie over right foot; on count 5, leap to right side on right foot; on count 6, bring left foot back across in front of right foot in a plie. Now go into pattern number one, doing two triplets forward and two triplet turns. Repeat entire number three pattern and number one pattern.

k. Combined locomotor patterns

The following learning activities are examples of combined walks, runs, hops, jumps, leaps, slides, skips, triplets, and prances. The number of steps, directions, focus, levels, and tempo will be up to each instructor. Try doing the following conbinations with an idea for each one which will affect the style in which the movement is executed.

(1) Triplet, triplet, walk, walk.

(2) Skip, skip, triplet, triplet.

(3) Slide, slide, slide, skip.

(4) Triplet, triplet, slide, hop, hop.

(5) Skip, slide, run, run, run, walk.

(6) Run, run, run, run, jump, jump, jump, jump.

(7) Prances in regular time; in double time.

(8) Leap, run; leap, run, run; leap, run, run, run; leap, run, run, run, run.

(9) Three step turns, progressing across the floor and alternating direction of turn (step, step, step, hold; step, step, step, hold).

l. Contractions and releases--axial movement

Contractions and releases add much of the real "stuff" or "salt and pepper" to communicating ideas in dance. A contraction is a gathering of inner tensions or tensing groups of muscles in the torso. For example, the muscles in the upper torso may be tightened so that the chest is pulled in toward the back, making a rounded upper back. Another example, is to tighten or tense the entire pelvic region so that the abdomen is pulled in concave, making a rounded lower back. The release of tightened muscles may be gradual or sudden. Contractions and releases are powerful movements. The entire body undergoes a deep, pulsating kind of change.

Learning activities using contractions and releases.

(1) Start on the back tense only the lower abdomen so that the natural curve of the back rests against the floor. The knees will bend, the shoulders come forward, and the head falls back. This is the basic pelvic contraction and should be learned before other more complicated movements and combinations are attempted. Release the tension and return to the long stretch position.

(2) Contract in slowly on counts one-four; release out slowly on counts one-four; contract very sharply on count one, hold counts two-four; release out sharply on count one, hold counts two-four. Repeat.

(3) The following counts with contractions is a very effective movement. Let students think about different things while doing this. For example, the body in pain, or body begging for help. Start lying on the back. Contract, emphasizing a pull into the left hip. Only come up two-three inches. Focus left with palms up, wrists close to hips on counts one and two. Release and lie down centered on counts three and four. Repeat, contracting hard and lifting about six inches from the floor on counts one and two. Release on counts three and four. Repeat, contracting almost to sitting on counts one and two. Release on counts three and four. Contract to as high as possible, still holding onto contraction in left hip on counts one and two. Release on counts three and four. Repeat entire build up contracting in the right hip.

(4) Start lying on back. Contract the lower abdominals and lift about six inches from floor, palms up, focus up. From this position, put ball of left foot on floor and press against floor, pivoting the body to the right on ¼ turn. During this pivot the right leg extends forward and up, making a sweeping motion right. The back straightens and the body ends up facing ¼ turn right in a sitting hurdle position (the right leg is on the floor straight, foot is pointed with right arm high over head; the left leg is bent on floor with foot behind body and the knee is out to the side; left arm is out to the side, parallel to the bent left knee). From this position move the body into the contraction position, six inch contracted position with head back, lower abdomen contracted position with head back, lower abdomen contracted, knees bent, feet off floor, palms and focus up. Release down to floor. Repeat entire movement three times, each time making ¼ turn right until the body is back to the left. Repeat pattern again, both to the right and to the left with ½ turn contraction combinations. The above pattern is a very beautiful movement when done correctly and in flowing sequence.

(5) Contractions and releases in standing position: Stand in a small stride with arms down by side. Contract, letting the knees bend, focus low, elbows rotate out on counts one-four. Release straightening body on counts one-four. Contract into right hip on counts one-four and release on four counts. Contract into left hip on counts one-four and release on four counts. Contract into right hip turning left, deepening movement to twist ½ turn left with right arm crossing low to clasp left hand on counts one-four. Release and unwind to open arms high over head and return to original position on counts one-four.

(6) Contractions combined with locomotor movement: Contract the torso and four steps are taken back on counts one-four. Release as four steps are taken forward on counts one-four. Contract as two steps are taken back on counts one and two. Release as two steps are taken forward on counts three and four. Contract, stepping back on count one and release, stepping forward on count 2. Repeat stepping back and forward on counts three and four.

(7) Run forward quickly with six running steps and contract suddenly to stop the forward movement. Release quickly to run forward again, and so on across the floor.

(8) From a standing position, contract into one shoulder, and let the movement push the body backward into a turn. Repeat into the other shoulder and backward into a turn.

(9) Try contracting into one hip to twist the body into the floor from a standing position. This movement will bring the body into a spiral, controlled fall. Let the release bring the dancer lifting back to the starting position.

(10) From a kneeling position experiment contracting to sit onto one hip and then tuck into a small ball; release back to a high kneeling position. Repeat to other hip.

2. Approaches to composition through rhythm.

a. Introduction

Basic rhythmical experiences in dance are presented in the second modern dance quinmester course. Time and space does not permit the writer to detail a rhythm unit in this course of study. However, approaching dance composition

through elements in rhythm enhances the creative ability of students and opens other doors in creative process. The creation of rhythmic experience is the function of dance. The entire study of dance is a study of rhythm. Unless body movements are experienced rhythmically, they are not dance.

b. Duration of movement: Have students work with duration of movement, sensing how long or how short it lasts in relation to other movements.

Learning activities, experimenting with duration of movement.

(1) Make a single movement which lasts a short time. Make a single movement which lasts a long time. Make a series of movements which lasts a short time. Make a series of movements which lasts a long time.

(2) Have students create a series of movements having unequal duration. For example:

long short long short long

(3) Have students improvise freely in body movement at a slow pace. Then improvise at a fast pace. Then have them freely contrast slow and fast pace.

(4) Have students walk or run freely around the room at a constant pace; then any pace; then a slow pace; then a fast pace; then a moderate pace.

(5) Have students walk or run with gradual changes of pace; slow to fast; fast to slow; slow to fast to slow; fast to slow to fast. Experiment freely with gradual changes of pace. The teacher should remind students to sense duration of movement and gradual changes in duration of movement.

c. Accenting movement in rhythm: An accented beat is a stronger emphasis on one or more beats in a measure. Rhythmical devices include shifting and changing of accents. This makes movement much more interesting and exciting.

Learning activities experimenting with accents in rhythmical patterns.

(1) Have the class begin walking in a circle to a chosen meter or time signature, such as four beats to a measure. While they move to the basic one, two, three, four, beats, give each of the following suggestions in sequence allowing each one to be tried several times before going to the next one.

(a) Stamp and clap hands on the first beat of each four count measure while students continue to walk to the underlying beat, one, two, three, four.

(b) Stamp and move an arm forcibly on the first beat of each four count measure.

(c) Stamp to the side and experiment with a different arm movement on the first accent of each measure.

(d) Kick the leg out straight or bent on the first accent of each measure.

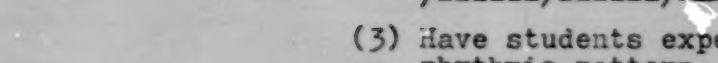
(e) Turn the head sharply in any direction on the first accent of each measure.

(f) Combine any leg or arm movement on the accent.

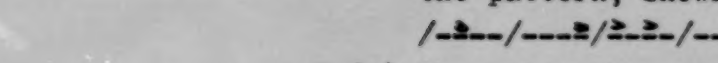
(g) Combine any leg, arm, and head movement on the accent.

Have each half of the class watch the other half in doing (g) above. Have students select the best combinations in the class and have students repeat movements.

(2) Give the students the following time pattern to show how accents affect moods. Have students contrast two moods. When accents are spaced far apart, the result gives a serious or solemn mood; when accents are close a more exciting mood results. Repeat pattern two times.



(3) Have students experiment with a syncopated rhythmic pattern. Syncopation occurs when the normally accented beats become unaccented and accents as a result fall on otherwise weak beats. The accents fall unexpectedly. Instructor can have students clap out this pattern below, emphasizing the accents. Then have students use simple movements to the pattern, showing the accents.



(4) Have students experiment with a pattern where the accent progresses a beat in each successive measure. Have them clap progressive accents, then move to it. Repeat it backwards, accenting the fourth beat, the third beat, the second beat, and the first beat.

(5) Have students experiment with adding a beat to each successive measure and then taking a beat away from each measure. Accent the first beat of each measure. Clap, then try with movement.

/2/2_/2__/2___/2____/2___/2__/2_/2/

d. Suggested problems and learning activities for compositional studies.

(1) In groups create a movement study based on the rhythmic pattern of a nursery rhyme with no pantomime. The rhythmic pattern may be passed from one individual or a portion of the group to another, or it may be performed by everyone in unison. Be sure that there is a movement for every syllable of the rhyme or interval of the rhythmic pattern.

(2) With a group of sixteen dancers, arranged so that there are four dancers in each corner of the dance area, give the groups a simple four measure pattern based on walks and claps. Make each measure of the pattern different in movement and sound so that the measure provides interesting contrast to each other. Have groups in one corner perform pattern as given. Begin another group with measure two doing measure two, three, four, and one. Begin the third group with measure three and the fourth group with measure four. All groups are to begin at the same time and move towards the center. At the end of their pattern they return to a new corner and begin moving toward center with that corner's pattern. The following is an example of a pattern that could be used. The equal lines on the bottom represent the even, underlying beats. The above lines represent the movement. There are three beats in each measure.

/step-clap step-clap step-clap/

1 2 3

/step step clap/ /step clap clap/

1 2 3 1 2 3

/clap-step step-step step-step/

1 2 3

3. Approaches to composition through spatial aspects.

a. Introduction

Since dance is a space-time art, both space and time occur together. Not only is rhythm and movement quality important, but the spatial design demands the dancers sensitivity. As dance cuts through space, good spatial design gives the dance idea clarity and strength. Lines in space have meaning, such as:

Straight--bold, strong, formal, authoritative
Vertical--breadth, resistance, definition
Curves--lyrical, gentle, anticipation of continuance of movement
Straight forward--dynamic, affirmative
Backward--less powerful, submissive, turning away, shyness
Closed design--unity
Cross action of a group--unrest, expectancy, turmoil
Sideward--indecision, fear, uncertainty.

Spatial movements can be done forward, backward, sideward, diagonally, circularly, up, down. Using any of these combined directions such patterns may develop in zig-zag lines, right angles, squares or arcs. Movement may be presented on the floor, sitting, kneeling, standing, or in elevation. Moving groups in space in relation to each other can be done in unison, or in opposition, or in succession. Groups may be balanced (symmetrically, design on stage is exactly the same), or groups may be unbalanced (asymmetrically, irregular design).

Learning activities in spatial design are presented in directional studies, dimensional studies, level studies, and focus studies.

b. Directional studies.

Direction becomes evident either as the body moves or as the dancer travels to form a floor pattern. The focus, the moving of the head, the pointing of a finger, the extension of a leg or the tilt of the torso illustrates the use of direction. The path made in space is another aspect of direction.

Learning activities including directional studies.

(1) Have the entire group skip in a large circle. Stop the accompaniment. At each silence the group walks slowly toward the front of the room on four counts. As the accompaniment starts again the group skips in a circle. Try the same directional movement again with the teacher calling out the

direction during the silence. Directions might be forward, backward, sideward, diagonally, or turning. Left or right will be specified.

(2) Move using any locomotor movement such as runs, walks, prances, skips, or slides. Stop the accompaniment and move toward the direction called out in a non-locomotor way: bend, twist, reach, or lunge to point up the directional line.

(3) Give everyone in the class a definite direction to emphasize. Every movement should be used toward stressing the chosen direction. Give them sixteen counts to work with their directional movement.

(4) Divide the group into couples, make an eight measure (32 counts), "Advance and Retreat" study showing strong forward directional lines as opposed to strong backward directional movement.

(a) One moves forward on four counts as the other holds. Then the other moves backward while the first holds on four counts.

(b) Both move together with one advancing as the other retreats on eight counts.

(c) Change after sixteen counts to reverse the direction. A see-saw movement pattern results.

(d) See-saw advance and retreat four measures each way, then two measures, then one measure. Let the individual couples devise their own endings to the pattern. One might end victorious, or both advance at the same time, or both turn and retreat together.

(5) Divide the group into partners. Have them stand facing each other about fifteen feet apart. Have them come toward each other and pass on with no recognition. They advance on and both make ½ turn and walk backward the rest of the way. Then they walk toward each other, stop and stare at each other. One can turn and run, stopping to look back. Note the feeling that is projected merely by a directional pattern of two people. Have the class comment on the expectant quality that grows as the two people move toward each other. The excitement can be built upon by emphasizing the moment of meeting.

(6) The instructor can compose some forward and backward movement of her choice to however, many beats she chooses. Divide class into three groups. All three groups perform the forward and backward movement together. Group one continues the original movement; group two starts in opposite direction; group three does the action in place. Then have group one move from right to left with groups two and three doing the action in one place. Then have group one move diagonally forward with group two encircling group one; group three encircles group two. Repeat all above action. This is a very interesting directional pattern of movement.

(7) The instructor or a student compose a nine count movement pattern. Divide class into two groups. Have all perform nine count phrase together, moving in a circle for five counts and in a straight line for four counts. Group one continues as before, repeating several times. Group two waits five counts, then starts and continues several times.

c. Dimensional studies.

The dimension of a movement has to do with the size of the movement and the amount of space needed. Studies made up of large, amplified movements tend to suggest openess , release, and freedom. In contrast, dance using small, restrictive movements might suggest restraint or limitation.

Learning activities involving dimension.

(1) Contrast movement such as: skipping in place, then gradually increasing the space covered on each skip; or leap across the floor with very small concentrated leaps and gradually increase size and distance.

(2) Have a group stand close together in a circle facing counter-clockwise with left hand reaching toward the center of the circle. Run, making the circle wider to sixteen counts. Make ½ turn left to face clockwise with right hand reaching toward the center of the circle. Run to another phrase of sixteen counts, bringing the circle in very small.

(3) Have group in a circle with one girl beginning a movement on a very soft, small

scale; the next one repeats it a little larger and louder; the same movements move around the circle becoming exaggerated each time. An example might be used such as "gossip" or spreading a "rumor." The movements used could be hand clapping and stamping feet.

(4) Using the title, "the power of a fad," have the group form a small circle facing in. All bend knees and side step to right. The steps begin very small and gradually become wider and faster until one person whirls out from group to "set the new fad." The group comes back close together and starts slow small side steps again gradually building up until two or three go out to copy movement being done by first dancer on the outside. Finally, all are following the fad. At this point the magnetic power of the fad seizes the group and the size of the movement grows larger and the floor pattern expands and the tempo accelerates to end in a frenzy.

(5) Divide the class in two groups and give them a movement theme. One group does movement in as small a range as possible. The second group answers the first by enlarging the movement to its largest scope.

d. Level studies

Changing levels during a dance composition makes it much more interesting. A dancer can move from the lowest point on the floor through the various gradations of height until the highest jump is completed. The low level might be used to express a feeling of dejection, whereas, the highest elevation might depict a very joyous, happy feeling. A sudden change of level can be most dramatic and effective when used as a tool to emphasize a point or to reach a climax. A gradual change of level is less dramatic but can be used in showing development of movement.

Learning activities involving level changes.

(1) Let the class experiment with improvised movement, finding the lowest possible position and coming to the highest point in sixteen counts. Go from high to low in sixteen counts. Then up in eight and down in eight; up in four, down in four; up in two, down in two; up in one and down in one.

(2) Explore the levels that different parts of the body can reach--the head, the elbow, the knee, or the shoulder. Lead with that particular body part in changing levels.

(3) Give the class the following directions, each direction taking four counts. Stay in place and change levels. Move forward, backward, inward, outward, upward, and downward. The movement will be very slow and sustained. Try this same level change working with sharp, percussive movements. Each direction will take one count in percussive movement.

(4) Repeat the above movement directions, working with a partner; then try in threes.

e. Focus studies.

Simple movements in dance can look and be very communicative because of the focal point. By lifting or lowering the eyes a movement may take on vitality and meaning. The eyes can be the most compelling aspect in dance.

Learning activities using definite focal points.

(1) With everyone sitting on the floor trace a clear design with the eyes and head moving. The movement is projected toward the floor.

(2) Standing, draw a pattern in space with only the eyes and head moving. Now add an arm or a sudden twist and a leg movement to emphasize the pattern the eyes indicated.

(3) Take a partner and sit facing each other. Gaze into each other's eyes. One begins a slow hand movement, and the other mirror images the movement. Continue the movements in any way but never change the focus of the eyes. Gradually bring the body up from the flor and begin movement in space.

(4) Partners shadow each other's movements: Sit or stand very close to each other facing same direction with the focus in the same direction. The front person begins a slow movement with the focus following the movement. The person in back follows the focus and movement exactly and at the same time. This type of movement is very effective with two groups shadowing each others movements. The focal points need to be worked out before movement begins, since one partner is behind the other.

4. Approaches to composition through thematic structure and compositional form.

a. Introduction

For dance movement to become a composition it must have some orderly arrangement or form. Movements must follow a logical plan in order for the dance to have unity and completeness of meaning. A study of dance form is valuable to the dancer; however, one must be aware that in the process of composing the form does not come first but grows or evolves dynamically out of the idea. The idea should be the cause of the form.

Approaching composition through thematic material and form entails much discussion and experimentation between the teacher and the dancer. This approach is excellent for independent study in dance following lecture, discussion, and question-answer periods. Music which adheres to the thematic material and the compositional forms should be listened to very carefully. Once a dancer understands the form and can hear the musical form, her task in applying dance to the music or in applying movements to her original idea becomes much easier, more enjoyable, and more educational. The writer recommends the following album for a study in form:

> Key Notes to Modern Dance by Cola Heiden. Educational Activities, Inc. Freeport, Long Island, New York

As each form is studied, the following principles of composition should be applied:

(1) Unity--composition should express one idea and one purpose.

(2) Variety--re-use, but vary significant movements in the composition--reverse order of movement sequences, change rhythm, or change quality to add variety.

(3) Repetition--repeat movement in order to "fix" important images in the eyes of the audience.

(4) Contrast--introduce new material or themes but relate new material to main theme of composition.

(5) Transition--parts of the composition must move easily from one part to another.

(6) Sequence--each movement should be a logical outgrowth of the preceding one.

(7) Proportion--the number of people in a composition and the length of the composition are important. It must be properly balanced in terms of variety and contrast.

Explanation of and learning to construct movement patterns follow in the forms discussed below.

b. Sequential forms.

Composition in which sections follow each other in a definite order are sequential forms. Individual sections have separate themes. The letter A indicates the first theme; B, the second; C, the third, etc. Sequential forms mostfrequently used by dancers are the two-part, A B, the three-part, A B A, the Rondo, A B A C A, and the theme and variations, A A1 A2 A3 A4. The form that best suits the idea to be danced will be the most useful, and these forms can be used for solo and group dances.

(1) Two-part form (A B)

Two-part is a composition with two contrasting sections. A musical example would be the verse and chorus of a folk song. The A and B sections must relate to each other; B, usually contrasts theme A.

Learning activities using A B form.

(a) Have students improvise an eight measure pattern which could be 32 counts. Compose another eight measures in a contrasting but related manner. Dance this in two parts.

(b) Have students compose another A B form; the first theme having to do with arriving, the second with departing and perform as A B.

(2) Three-part form (A B A)

The three-part has an introductory theme A, a contrasting theme B, and a repeat of theme A. Many popular songs are presented in this form; the chorus, a verse, and a repeated chorus. Theme A is the main, unifying idea. B merely contrasts A. A is repeated for strength and for impression.

Learning activities using A B A form.

(a) Choose an axial movement phrase and develop a theme to be called, "In one Place." Choose some locomotor movement and develop a theme to be called, "Through Space." Finish, repeating "In one Place."

(b) Have class work in threes, selecting a contrasting movement theme, such as serenity--unrest; love--hate; rulers--slaves; or alone--in a crowd. Perform theme A by one girl; theme B by two girls; repeat theme A by same girl.

c. Rondo form (A B A C A)

Rondo form is a composition containing three or more sections, each with an identifying theme, in which there is a alternate return of the first or main theme (A) before another section can be introduced. Each new section follows a regular sequence. The main theme must be danced at least three times and may be varied to increase its interest. The main theme follows each new section. The main theme or section must be strong and interesting. Each of the other parts (B, C, D) should maintain individuality in order to make it an interesting piece of composition.

Learning activities using the rondo form.

(1) Divide the class into several groups. Each group represents a section and one group a main theme. Select an idea such as lonliness for the main theme (A). Each of the other groups compose movement which results in some way to alleviate lonliness (B, C, D). For example, one group could be involved in some type of relating movement, showing an enjoyment of group company. Another activity (abstracting sport skills). Present this study as A, B, A, C, A, D, A.

(2) Other types of composition in rondo form similar to the one described above could use ideas such as: a struggle of good against evil forces; boredom ; or reunion.

(3) Improvise a theme such as "Coutry Dance." A theme could be grand right and left; B, improvised movement; A theme repeat grand right and left; C, new improvised movement; A repeat grand right and left.

d. Theme and variation - A A1 A2 A3 A4 A5.

Theme and variation form has one main theme which is repeated many times with variation or modifications. Such variations can be a contrast in style, a change in movement quality (sustained to percussive,) a change in tempo, a shift in mood, or a contrast in spatial relationships. This form is an excellent test of how well a choreographer can manipulate different devices and handle one theme with imagination and skill. The original theme should be direct, forward, and simple.

Learning activities using theme and variation.

(1) Compose a movement theme. Divide the class in four-five groups. Have each group make up a variation of the original movement. Have one group change the tempo, one group change the quality of movement, one group change the spatial design, and one group change the mood.

(2) Use the idea of children playing. The entire class dances a movement phrase of light, typical, child-like movement. One group breaks away and goes into some type of child-like movement but slower or faster; another group might break away and show children shunning another child in the group; another group goes into movement indicating children fighting; the last group might show child-like play going into "sleepy time."

e. Free form.

The free form is not restricted to a set structural technique. Phrases making up the free form may be arranged in many different ways, such as A B C A D, A B C B A, or A B C D A E A.

f. Contrapuntal forms.

Contrapuntal forms are compositions in which a single theme is played against itself, against one or more other themes, or woven throughout the entire length, appearing and reappearing. These forms are suitable for duets, trios, small groups, or a single dancer against a group.

(1) Round form

In a round form, the theme begins as a solo movement pattern, but is repeated at successive intervals. The last repeat ending in a solo, such as, "Row, Row, Row, Your Boat," which is sung by four voices

or four groups, or four dancers, or four groups of dancers.

Learning activities using round form.

(a) Have the class take a round and perform it in dance as a round. Let half of the class sing the round while the other half moves.

(b) Select an idea such as work theme and compose a short movement sequence of eight measures or 32 counts. One group begins the movement; two measures later (eight counts), group two begins the movement; two more measures of eight counts, group three begins; two more measures, group four begins. Dance this pattern as a round.

(2) Canon form.

The canon form is very similar to the round form with the exception that the original theme is altered slightly with each successive repetition. Each repeat might be reversed, doubled, or halved in time.

Learning activities using the canon form.

Using a small group, have the class compose a movement to a theme such as meditation. Have one group learn the movement in double time; have a third group reverse the movement, and present in a canon form.

Example: (The letters indicate measures not themes).

Group one

$\frac{4}{4}$ /A/B/C/D/HOLD/HOLD/HOLD/

Group two

$\frac{4}{4}$ /SILENT/A/B/C/D/HOLD/HOLD/

Group three

$\frac{4}{4}$ /SILENT/SILENT/A/B/C/D/HOLD/

(3) The fugue form

The fugue is irregular in the contrapuntal forms, but can be the most exciting, particularly in developing a dramatic idea. The original theme plays tag with itself throughout the composition. Some times the main theme is reversed (danced backward) or it might have tempo changes (faster or slower). The fugue should build

to a very exciting climax and then gradually subside to a return to a quiet repeat of the main theme.

Learning activity using the fugue form.

Work with a solo dancer agains a small group. Any dramatic idea would be suitable such as, "Fear and Pursuit," The solo dancer can compose movement indicating a great fear of something. The group can "mirror" the solo dancers movements, but directed in pursuit or chase of the solo dancer. The solo establishes the main idea of movement and throughout the composition this main movement should be repeated but with varied changes (tempo, quality, order).

g. Pre-classic forms.

The pre-classic forms were an important part of the social life in the European courts during the fifteenth and sixteenth centuries. These early dance forms had a great influence on music and on ballet. These forms led musicians to the development of sonatas and symphonies. The influences of these forms on ballet resulted in contributing to its elegance of manner, its precision of movement, its "turn-out", and its "five positions." Pre-classic forms demanded perfection of movement in the exquisite carriage of the torso and arms. The movement was very stately and was done in the nature of processionals, using lines and circular patterns.

Every dance student interested in pursuing dance composition should be knowledgable of these dance forms and musical forms. For a complete reference, the dance teacher is referred to, Pre-Classic Dance Forms by Louis Horst (New York: Kamin Dance Publishers, 1954).

The following is a brief listing and description of the pre-classic forms.

(1) Pavane: Dignified, simple, strong movement indicating pride and nobility
Dance ideas: evil intend; a pioneer woman

(2) Galliard: lively, gay, vigorous movement
Dance ideas: a gay young blade; the light-hearted

(3) Allemande: smooth, gliding, couple dance
Dance ideas: a noble entrance; love letter; faded flower

(4) Courante: shifting accents and continuous running steps; many bows and curtseys between little jumping steps
Dance ideas: hasty exit; holiday dance

(5) Sarabande: stately processional in a double line by couples
Dance ideas: farewell; the sophisticate.

(6) Gigue: exciting, carelessness, galloping kind of movement
Dance ideas: traffic problem; dimension of gossip

(7) Minuet (classic form): slow, graceful, most persistent of all court dance
Dance ideas: afternoon tea; flirtation

(8) Gavotte (classic form): Boisterous, flirtatious, lively
Dance ideas: greetings; flirtation; comical stateliness

Learning activity involving pre-classic and classic form.

As a project in independent study have students do reference work on the forms and choreograph dance movement in tune with the suggestions of the basic form. For example, a courante suggests very active and continuous movement. Take an idea such as a group of people on a very busy street corner, each hurrying in different directions and completely unaware of bumping into or annoying other people. Arrange a dance around this idea, using music suggesting a courante in form. Ideas for music listed in Chapter V.

5. Approaches to composition through improvisation

a. Introduction

A dance is improvised when it is created spontaneously by the dancer, or dancers, while dancing. Improvisation is a creative skill which can be developed with practice. Each improvised dance can be a completely satisfying experience because it is what the dancer or dancers feel at the moment. Sometimes the most creative moment of a dance is when it is first being created.

b. Improvisation around a style.

Each person has his or her own style or flare of movement. Style is the spirit imparted to the total form of movement, possessing characteristics that give it a flavor distinctive from all others. However, dancers should not make the error of selecting some mannerisms of movement and apply it with monotonous frequency to all their dances. The following learning activities might help in developing the ability to apply convincing style to dance movement.

Learning activities involving style or flare of movement.

(1) Have students select a historical period with which they are familiar and perform any improvised movements in the appropriate style.

(2) Have students select a well-known personality and imitate his personal style by improvising exaggerated walks and gestures. Remind students not to pantomime.

(3) Students improvise a movement phrase based upon the gestures of greeting. Impose style upon students interpretation of the following types:

(a) Politician
(b) A gossiper or a busy body
(c) A movie star
(d) A shy child
(e) A cowboy or hill billy

(4) Show students a painting and ask them to improvise movement which conveys their impressions.

(5) Have students improvise a 32 count movement pattern. Do the pattern in each of the following styles: (Do the same movement for each style) Hawaiian style; western style; calypso style; and African style. The instructor should find music depicting each of the above styles. Using the same movement, except for changing style and music, looks like different dances. This is fun for the students.

c. Improvising through kinesthetic awareness

Movement awareness depends on the kinesthetic sense (muscle-sense) which involves the sensory nerve endings in the muscles and joints, sending messages to the brain telling exactly how a person is moving.

Learning activities involving sensing movement.

Have students lie on floor, completely relaxed with eyes closed. Have them begin stretching body in all directions, exploring space and trying to see how much movement they can do. They need not remain on their back but can stretch, bend, twist, turn, roll over, expand, contract. Use the entire body, bringing the body to a sitting position and explore space all around them. They can move fast or slow or any way they feel. Have them stand, move around the room, going up in the air, down to the ground, around the room, running, jumping, creeping, crawling. Remind them this becomes a group problem and not to bump into each other. Have them face a partner, continuing to move. They must be aware of their partners movement and adjust their movement to their partners. The more sensitive they are to each other's movement, while moving freely themselves, the better the duet will be. Change partners and repeat. Then have them try related movement with a trio. Three people must adjust their movement to each other.

At the end of this type of improvisation a discussion period should follow. The beginner will find free movement expression very basic; the better, mature dancer will find nothing more challenging than the opportunity to express freely in movement without any limitation of theme.

d. Improvisation using tactile movements.

Bodily contact themes can exert an extraordinary power in liberating the individual from the confines of his or her separate personality and in strengthening the creative forces of group expression.

Learning activities using tactile movements.

(1) Improvise movement with a partner holding left hands. Continue holding hands and see how much movement can be made from that point. Try same type of movement again freely changing from one hand to the other. Try the same thing with three in a group.

(2) With a partner, hold both hands and cross arms. Improvise movement from this point. Try again with elbows hooked together.

(3) Experimenting as a duet and then as a trio attempt improvised movement with the following:

(a) heads touching
(b) feet touching
(c) palms together
(d) wrist touching
(e) hands on shoulders

e. Improvising movements with parts of the body.

By exploring the expressive movement possibilities of first one part of the body and then another, students become aware of the body as as instrument of expression.

Learning activities using various body parts.

(1) Have students sit on floor, close eyes, and begin moving their heads and experimenting withall ways and directions of movement. For example, dropping it forward and backward, or turning it. When students have found an interesting head movement, have them continue to use it and bring the spine into play; then gradually begin moving the entire body never letting any other part of the body dominate the head movement.

(2) Now have students try moving just their shoulders, one at a time, then both. Move them forward, backward, and in a circle. Bring the rest of the body into movement but let the shoulders be the main movement.

(3) Continue with the same type of movement, experimenting with the elbows, the wrists, and the fingers.

(4) Lying on their backs, have students experimenting with the same type of movement using first the hips, then the knees, the ankles, the toes, and the feet.

(5) Divide the class into partners. Let partners choose a position that would be interesting for a head duet. Have partners sit face to face, or side to side, or standing. Have them begin movements of the head in relation to each other. Remind them to be aware of each other's movement.

(6) Divide the class into groups of three for an arm trio. Let students find positions in which they can move their arms together in interesting ways. Begin and end with a

moment of quiet. Have them try the arm pattern with level changes.

(7) Have students improvise movement across the floor leading with a particular body part. For example begin with a knee, a cheek, or a foot and keep that body part in the lead as students move across the floor. An interesting idea with this type of improvised movement is to use electronic music. When students are trying this type of activity across the floor, they may start in any direction or on any level they choose.

f. Improvisation using everyday language of movement.

A free approach to dance needs a natural terminology of movement drawn from everyday speech. The development of such terminology can strengthen dance as an independent art.

Learning activities.

(1) Have students stand in order to widen the range of movement possibilities and give them key words. Students improvise movement influenced by the following words: You may give them a number of counts.

Stretch	Shake
Bend	Spring
Twist	Swing
Flop and drop	

(2) Some body movements express a specific emotion or suggest a story. Have students show in movement the meaning of these words. Give them enough time to think the word through with movement possibilities.

Cringe	Hug
Threaten	Escape
Struggle	Search

Let students try the above words in two's (partners).

g. Miscellaneous ideas for improvising movement.

Learning activities.

(1) Divide the class into groups and have students improvise sad, funny, blue, gay, serious, exciting types of movement. The instructor should give the students a certain number of counts to do this assignment.

(2) Relate dance movement to sports. Develop movement sequences from actions such as throwing, kicking, jumping, reaching, or from actual sport movement combinations used in playing. Begin with a known pattern of movement such as a pivot and pass, and then alter it by changing its tempo, level, dynamics, and range.

(3) Use movements and combinations of movements a cheerleader would use. Improvise or abstract movements based on cheerleader movements. Again, change tempo. levels, and range. This is very effective as a duet study or a group study.

(4) Have students take their names and improvise movement using their name as a base. The letters that are straight suggest linear, sharp or percussive movements. The curving letters could suggest lyrical turning movement. Levels, tempo changes, and movement qualities should be evident in name studies.

(5) Have students work with a piece of string eight to ten feet long. See how many designs they can make with the string. The string can be tied to one foot or one toe as an anchor, or the string can be held between the hands. Create movements with the body as different designs are made with the string. Change levels. Very interesting movement results from this type activity. Try having two girls tie their strings together and improvise movement together. Work on a different level from that of your partner. Change levels frequently.

(6) Experimenting with props can motivate improvised movement. For example, have students create with sticks (long, thin sticks). The stick can be tapped on the floor or swished through the air. Move to the rhythm as you tap the stick on the floor, or move to the sound it makes swishing in space. Another example of improvised movement is using inflated balloons. Work as individuals letting the balloon roll over the body. Let the body move on all levels. Try to keep the balloon in contact with the body without holding it. Then experiment by tossing the balloon back and forth with a partner, letting different parts of the body come in contact with the

balloon. Change directions and levels in this experimentation.

(7) Have students experiment with different body gestures such as:

social gesture -- a handshake
ritual gesture -- hands folded in prayer
functional gesture -- work action
emotional gesture -- crying, laughing
physical gesture -- coughing

Using the above gestures have students work in pairs and perform simple handshakes. Have them separate and pantomime the handshake just done. Return to partner and, using the idea of a handshake, clothe the action in dance movement. Clothing the action in dance movement simply means bringing the entire body into the action instead of just the hand.

D. Accompaniment for Dance Composition

1. Introduction

The ideal situation for dance accompaniment is to have music created along with the choreography of the dance. A dance movement should be complete and interesting in itself. Too often we tend to let our accompaniment overpower our dances. The purpose of dance accompaniment is to give support and re-inforcement to all of the elements of composition in the dance. However, the accompaniment is important in that it adds needed dimension of sound to the performance.

2. Suggestions for accompaniment

A dance may be silent, or it may be accompanied by sounds of music or speech. Showing through dance the meaning of a poem or a narration is very interesting and, if done well, gives the performer much satisfaction.

Dancers may accompany themselves by making sounds with their own voices. Teachers might let their students experiment with making sounds and moving in a manner dictated by the sounds. Students might begin inhaling and exhaling audibly; then gradually add voice sounds.

Other ideas in experimenting with dancers accompanying themselves are using the hands and feet. Stamping te feet, clapping the hands, slapping the floor, or slapping the thighs makes an interesting sound accompaniment. Have students walk and

listen to the sound of their feet on the floor. Have them intensify the sound by stamping slightly then vary it by changing the time pattern of the stamping. Experiment with various time patterns in discovering new qualities of sound by brushing or scraping the feet on the floor.

Another class experimentation with sound is to combine a pattern of handclapping, thigh slapping, and snapping fingers together.

Students can make instruments for accompaniment, such as:

a. Oatmeal boxes and other containers for drums.

b. Spoons on glasses containing varying amounts of water.

c. Resonant blocks of wood.

d. Sandpaper glued to blocks of wood.

e. Coffee can with pebbles inside.

f. Orange juice cans half filled with water and a piece of plastic fitting securely over top (shake).

Conventional instruments students might use for accompaniment are as follows:

a. drums
b. rattles
c. cymbals
d. tambourines
e. Cuban sticks
f. wrist bells
g. triangles
h. toy flutes

Since most dance teachers are unable to have music created for newly created dances, the following chapter will include sources for dance accompaniment.

V. References for Compositional Materials

A. Suggested Sources for Dance Accompaniment

1. Piano accompaniment

a. Bach, Johann Sebastian. A Collection of Twenty-One Pieces. New York: G. Shirmer, Inc.

b. Bartok, Bela. Mikrokosmos, Volume I. New York: Boosey and Hawkes, Inc. (music for canon forms)

c. Bartok, Bela. Three Rondos on Folk Tunes: New York: Boosey and Hawkes, Inc.

d. Grainger, Percy, Spoon River, number 1, in Fifty-One Pieces from the Modern Repertoire. New York: G. Shrimer, Inc. (composition in style of country dance--good for beginners -- has 4/4 rhythm.)

e. Grandos, Enrique. Theme and Variation, in Meet Modern Music, Part II. New York: Mercury Music Corp.

f. Jahn, Daniel. Eleven Choreographic Etudes. New York: Orchesis Publications, Inc. (200 West 57 Street).

g. Jahn, Daniel. Seven Pre-Classic Dances, New York: Orchesis Publications, Inc. (200 West 57 Street.)

h. Miller, Freda D. Romantic and Contemporary Dances. Northport, Long Island, New York: Freda D. Miller, 131 Bayview Avenue.

i. Moussorgsky, M. Pictures at an Exposition. New York: G. Schirmer, Inc.

j. Satie, Eirk. Gymnopedies, number 1,2,3. New York: Edward B. Marks Corp. (Three Greek ceremonial dances.

2. Accompaniment Specifically Recorded for Dance

a. Adamson, Quin. Piano for Modern Dance, Ann Arbor, Michigan: Quinn Adamson, 1113 Michigan Avenue.

b. Lodge, David. Improvisation and Dance, with teacher's manual written by Jeri Packman. Great Neck, New York: Classroom Materials Inc., 93 Myrtle Drive. (A simple approach to teaching improvisation in dance.)

c. Miller, Freda D. Third Album for Dance. Northport, Long Island, New York: Freda D.

Miller, Records for Dance, 131 Bay view Avenue. (Ten short dances)

3. Selected Recordings for Improvisation

   a. Bachianas Brasileras No. 5, by Villa-Lobos, voice Vitoria De Los Angeles (Angel Records). Soprano and eight celli (very good for dramatic composition).

   b. Compelling Percussion, Sandy Nelson, (Imperial Records). (Drum and guitar in unique percussion sounds).

   c. Exotic Dances, (Folkways Records.)

   d. Grand Canyon Suite by Grofe: (Columbia Records)

   e. Greensleeves by Vaughn-Williams. (R.C.A. Records)

   f. Music, USA; Bowman Orchestral Library (Bowman Records). Represented here are various periods of musical history, including music by Copland, Thomson, McBride, Gould, Cailliet, Ives.

   g. Switched-on-Bach. Trans-Electronic Music Productions. (Columbia Records).

4. Other Recordings (Jazz and Soul).

   a. Back to the Roots, Ramsey Lewis. (Cadet Records).

   b. Best of Ramsey Lewis, (Cadet Records).

   c. Them Changes, Ramsey Lewis, (Cadet Records).

   d. Up Pops, Ramsey Lewis, (Cadet Records).

   e. Wade in the Water, Ramsey Lewis, (Cadet Records).

   f. Memphis Underground, Herbie Mann, (Atlantic Records.

   g. Muscles Shoals Nitty Gritty, Herbie Mann, (Embryo Records).

   h. The Best of Herbie Mann, (Atlantic Records).

5. Books or Companies to write for information on books or records.

   a. The Dance Mart, Box 43, Homecrest Station, Brooklyn, New York. R.C.A. Victor Educational Record Catalog, R.C.A. Victor Record Division, 155 E. 24 Street (Dept. 300), New York, New York.

   b. The Dancer's Shop. Children's Music Center, Inc. 5373 West Pico Boulevard, Los Angeles, California 90019.

B. Suggested Sources for Dance Ideas

1. Key words to suggest moods, feelings, reactions.

a.	anger	f.	dominating	k.	horror
b.	bashfulness	g.	envious	l.	misery
c.	brave	h.	excitable	m.	nostalgia
d.	confused	i.	furious	n.	power
e.	crying	j.	holiness	o.	surrender

2. From Literary Sources.

   a. Drama from early ritual down to present day.
   b. Poems by Whitman, Sandburg, Frost, Lorca
   c. Books
   d. Short stories
   e. Bible Books (Story of Ruth, Esther, Joshua, Job, Psalms, Proverbs, Ecclesiastes.)
   f. Historical characters such as Catherine the Great, Nero, Cleopatra, Joan of Arc, Florence Nightingale, Brigham Young.

3. From current events.

   a. Space flights
   b. Trials
   c. Floods, earthquakes, and other disasters.

4. Dance Suites (Three to five short, related dances).

   a. Folk suites - cowboy themes; hoe-downs, barn-warming.
   b. Pioneer suites - working the land themes.
   c. Historical suites - English settlers; colonial life.

d. Regional suites - Salem lore; Prayer ritual; witchcraft.

e. Spiritual suites - work songs; religious songs; blues.

5. From direct perceptions

a. Storm at sea
b. Sound of laughter
c. Children at play
d. A city street
e. A bargain counter

6. From kinesthetic sensations

a. Tension to relaxation
b. Walking in outer space
c. Sailing in a strong wind

7. From sense-memory experience (Try to remember how it felt)

a. On a sticky, hot day
b. Locked in a small, dark room
c. Taking a cold shower

8. From first reaction in dramatic situation

a. House on fire
b. Earthquake is beginning
c. War is declared

9. From social relationships

a. Warden and escaped convict
b. King and peasant
c. Sergeant and private

10. From extremes and contrasts

a. large - small
b. high - low
c. loud - soft
d. fast - slow
e. tight - loose
f. straight - curved
g. still - active

VI. Evaluation Plans

A. Instructor's Role

In evaluating beginning compositional work the instructor has to be very careful. When students are showing their first dance patterns, they need to be given as much praise as possible. As they gradually gain confidence, certain aspects of their work can be singled out for expression of approval or constructive criticism. The instructor should not be the only judge of students work. Students need to be given a chance to participate in the evaluation of other students' work, so as to develop their own powers of observation and ability to analyze. The teacher should pose leading questions that will initiate a discussion of students' work.

B. Student evaluation of creative work.

Observed movement: Grading scale (5 is highest down to 1)

Final Grade: 5-A; 4-B; 3-C; 2-D; 1-F

Name:	Originality	Skill	Communicative	Projection	Average
1. Mary Jones	5	3	3	4	3.8
2.					
3.					
4.					
5.					

C. Teacher evaluation of creative work

Observed movement: Grading scale (5 is highest down to 1)

Final Grade: 5-A; 4-B; 3-C; 2-D; 1-F

Name			Period		
Type of Problem:					
Point value (check)	5	4	3	2	1
Solution to Problem					
Originality					
Rhythmical Interest					
Spatial Interest					
Over-all performance					
Content					

Total Point Average _____

Comments:

Teacher's Grade_____ Student's Grade _____

Final Grade _____

D. Sample testing problems in developing movement phrases

The sample testing problems listed below should result in an awareness of structure of dance; a feeling of phrasing, continuity, and line; and a logical outgrowth of movement.

1. Using two locomotor movements, present an eight count pattern. Repeat it.
2. Make up a technique, taking four counts to execute. Repeat it three times, adding something new at the beginning, or the middle, or the end.
3. Make up a sixteen count movement pattern. Repeat the pattern in reverse order.
4. Make up a sixteen count movement pattern using three different techniques. Repeat the sixteen counts but change the sequence of the three techniques.
5. Instructor make up a certain movement pattern (any number of counts desired) that is symbolic of a beginning of something. The student must take the pattern and complete it in her own way. A basic idea can be used or simply movement with a beginning and an end.
6. Instructor has each student in group I compose a sixteen count (or any number of counts) pattern. Each person in group II must react with a person in group I and do a sixteen count movement in complete contrast.
7. The instructor presents three short movement series (each movement series is four counts). Have students connect the three short movement series with related, connecting material (four counts between each series).

VII. Conclusion

A study of dance as a creative art activity represents total personality growth rather than an accumulation of knowledge or technique; thus, the students path of progress circles around the same basic elements, while gaining a deeper insight into these elements and developing her skill in using them. A student or a teacher might begin creative work from any of the discussed approaches to composition in this writing. It is not necessary to begin with the first one and continue straight through. The teacher, in preparing lesson plans, may select materials from any of the compositional approaches in accordance with the needs of her students.

Students will be taking interpretive modern dance with assorted backgrounds in dance training. The writer hopes enough material has been introduced in this writing to aid the teacher in helping students further and develop choreographic pursuits.

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